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Artistic Director



2009-2010 | 195th Season

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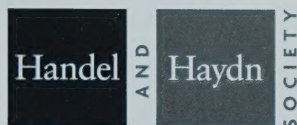
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Viva La Voce!



Inspired ORCHESTRA
Rousing CHORUS

HARRY CHRISTOPHERS
Artistic Director

2009-2010
195th Season

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Welcome to the 195th Season of the Handel and Haydn Society!

I am delighted to welcome you to the 2009-2010 Season of the Handel and Haydn Society. It is a real privilege and honour for me to present my first season as Artistic Director of this historic society. Our guest artists are renowned on the world stage. Some—Sir Roger Norrington, Jane Glover and Robert Levin—are familiar to you and have often graced our stage, while others—Jean-Christophe Spinosi, Jaap ter Linden and Andreas Scholl—will be appearing with the Society for the first time. We are also fortunate to have soloists from within the Handel and Haydn Society who will be featured later in the season.

My aim is to bring you the masterpieces of well known composers and introduce you to the less familiar works by these iconic masters. In this season you will hear Mozart's *Venite Populi*, his *entr'actes* from *Thamos, King of Egypt* and Vivaldi's emotional sacred music; we will explore the connection between poetry and music in Laurence Cummings' wonderfully imaginative Valentine's Day program and Robert Nairn's intimate recreation of an 18th century salon evening. Of course no season would be complete without the traditional performances of Handel's *Messiah* in December but even here I hope to entertain you as Handel might have done. We will be closing the season with the other great master of the Baroque, J.S. Bach, in a programme that will reveal not only his versatility in genre but the true versatility of the Handel and Haydn Society—chorus and orchestra in all their glory, with concertmaster Daniel Stepner and principal second violin Linda Quan showcased in Bach's Double Violin Concerto as well. And it is our great pleasure to welcome Jean-Christophe Spinosi and Andreas Scholl for this weekend's season-opening feast of Vivaldi and Handel.

I invite you on a voyage of discovery which we will make together this season. Thank you for joining us in the excitement of making music.

Harry Christophers
Artistic Director

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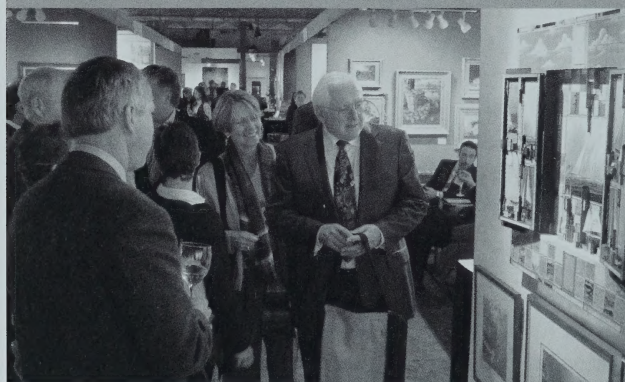
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A black and white photograph of Harry Christophers, a man with curly hair, wearing a dark jacket over a white shirt. He is smiling slightly and looking towards the camera. The background shows the interior of a large, ornate concert hall with tiered seating.

Ask Harry!

Send us your questions for new Artistic Director
HARRY CHRISTOPHERS to askharry@handelandhaydn.org.

Harry will answer your questions in an upcoming program
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A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. This school year alone, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

Harry Christophers, Artistic Director
John Finney, Associate Conductor/Chorusmaster
The Cabot Family Chorusmaster Chair
Christopher Hogwood, Conductor Laureate

Harry Christophers, Artistic Director



This is Harry Christophers' inaugural season as Handel and Haydn Society Artistic Director. Christophers is known internationally as founder and conductor of the choir and period-instrument ensemble The Sixteen, and as a regular guest conductor for major symphony orchestras and opera companies worldwide. His 90 recordings have won numerous awards, including a Grand Prix

du Disque for Handel's *Messiah*, the coveted Gramophone Award for Early Music, and the Classical Brit Award. Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester and Honorary Fellowships from the Royal Welsh Academy for Music and Drama and Magdalen College, Oxford. In addition to his roles with the Handel and Haydn Society and The Sixteen, he is Principal Guest Conductor of the Granada Symphony Orchestra, and appears regularly with the BBC Philharmonic, the Academy of St. Martin in the Fields, and the Orquestra de la Comunidad de Madrid. In recent years he has conducted the Hallé, the London Symphony Orchestra, and San Francisco Symphony.

Program | Viva La Voce! | 2009-2010 Season

Harry Christophers, Artistic Director

Friday, October 9, 8.00pm
Sunday, October 11, 3.00pm
Symphony Hall, Boston

Jean-Christophe Spinosi, conductor
Andreas Scholl, countertenor

Overture to *La fida ninfa*
(in three movements)

Antonio Vivaldi
(1678-1741)

Cantata: *Cessate, omai cessate*
Cessate, omai cessate
Ah ch'infelice sempre
A voi dunque ricorro orridi specchi
Nell orrido albergo ricetto di pene
Andreas Scholl, countertenor

Vivaldi

Sinfonia in B Minor, RV 169, "Al santo sepolcro"
Largo molto – Allegro ma poco andante

Vivaldi

"Dall'ondoso periglio ... Aure, deh, per pietà"
from *Giulio Cesare*

George Frideric Handel
(1685-1759)

Andreas Scholl, countertenor

"Se parla nel mio cor" from *Giustino*

Handel

Andreas Scholl, countertenor

—INTERMISSION—

Introduzione al miserere, “Filiae Maestae Jerusalem”

Vivaldi

Recitativo: “Fillae maestae Jerusalem”

Aria: “Sileant zephyri”

Recitativo: “Sed tenebris diffusis”

Andreas Scholl, countertenor

Stabat Mater

Vivaldi

Stabat mater doloroso

Cuius animam gementem

O quam tristis

Quis est homo

Quis no posset

Pro peccatis suae gentis

Eia mater, fons amoris

Fac ut ardeat

Amen

Andreas Scholl, countertenor

This program generously underwritten by Joseph M. Flynn.

*Jean-Christophe Spinosi's appearance is made possible by
a generous gift from Karen S. and George D. Levy.*

*Andreas Scholl's appearance is made possible by
a generous gift from Pamela and John W. Gertsmayr.*

*The Handel and Haydn Society is grateful to the French and German
Consulates' support of Friday's post-concert reception.*

The program runs for approximately one hour and 40 minutes, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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Program Notes

New Worlds: Modern Music for a Modern Time



Antonio Vivaldi (1678-1741) and George Frideric Handel (1685-1759) were composers of a modern time, living and working in important European centers for commerce and culture. In northern Italy and England at this time, capitalism became essential to the establishment of an upper middle class that emulated the aristocracy in its support of music and art. In addition, world-wide trade routes and colonization that subsequently fueled further exploration and conquests helped to build a new "global" economy.

The spirit of entrepreneurship was also evident in Venice and London. The first daily newspaper was published in England in 1702, providing a more efficient means of disseminating information. Venice was the first city to build a public opera house in 1637. Rather than relying on the resources of a single patron, S. Cassiano pooled money from investors and relied on subscription and single ticket sales for its revenue. In London, the Royal Academy of Music, established in 1718-1719 and a second Academy begun in 1729 both used money from subscriptions to fund opera productions. Handel was closely associated with these two ventures; he was responsible not only for

composing but also for hiring the singers and managing business affairs. Rivalries abounded between theaters, singers, and their respective camps. In one famous incident, the antagonism between the "Singing Ladies" (Francesca Cuzzoni and Faustina Bordoni) took a nasty turn when they pulled each other's hair onstage; their fans joined in the tussle with hisses and catcalls. The story was reported by the London press and quickly satirized in a skit written about the *Rival Queens*.

Just as entrepreneurs were exploring new enterprises, scientific studies uncovered worlds few had ever imagined. A fundamental shift in world views, and literally the Earth's place in the heavens, came to a head in 1632 when Galileo Galilei was charged with heresy for stating that the Earth revolves around the sun. Later in the century, a previously hidden world was revealed through Anthony van Leeuwenhoek's discovery of bacteria and other micro-organisms. The importance of scientific study was acknowledged with the establishment of observatories and academies throughout Europe during this time.

With the same thoroughness as scientists, music theorists described the physical properties of sound. In 1722, Jean-Philippe Rameau (1683-1764) published his *Traité de l'harmonie réduite à ses principes naturels* (*Treatise on Harmony Reduced to Its Natural Principles*) in which he explained that the music of his day ("modern music") was based on chords derived from a single pitch (the fundamental). He then showed how these

chords functioned or related to one another.

New sound ideals for the church, chamber, and stage were explored through opera and other vocal genres as well as the instrumental concerto and symphony. Today's performance captures this era with a selection of the most important new genres of the day, including arias, cantata, and symphony.

The overture to Vivaldi's opera ***La fida ninfa*** and the **Sinfonia "al Santo Sepolcro"** represent instrumental music for both secular and sacred purposes. *La fida ninfa* is one of 47 known operas by Vivaldi, although, in 1739, the composer claimed to have written 94. *La fida ninfa* was premiered on January 6, 1732 for the

opening of the Teatro Filarmonico in Verona and then revised as *Il giorno felice* for Vienna in 1737. The overture begins with a fast section (to announce that the opera was about to start), and concludes with a slower, statelier section, hinting at the drama that is to come.

The Sinfonia in B Minor "al Santo Sepolcro" was most likely written for the Easter Vigil service at the *Ospedale della Pietà*, one of four charitable institutions dedicated to the care and education of indigent children in Venice. (See below) The first movement, *Adagio molto*, begins with a single pitch; to this foundation new pitches are added one by one. Particularly striking is the dissonance created by the first and second notes of the movement; one is immediately drawn



Pio Ospedale della Pietà

Venice developed a remarkable set of charitable institutions to care for and educate orphaned, illegitimate and otherwise abandoned children: the four *ospedali*, *Pio Ospedale della Pietà*, *dei Mendicanti*, *degli Incurabili*, and *dell'Ospedaletto*. All four "hospitals" or orphanages provided a general education for its students. Music was performed at services every Sunday. Beginning in the mid-17th century, this became an important source of income as large congregations from Venice and Europe attended the services. In particular, the *Ospedale della Pietà*, which was primarily female and numbered 1,000 pupils in 1738, was known for its excellent orchestra and singers. The students were separated into two groups: *figlie di comun* or commoners, received a general education and the *figlie di coro*, received a musical education. Teaching at the *Pietà* was managed according to a hierarchy; that is, the more advanced musicians taught the less advanced ones. As master of the violin, Antonio Vivaldi would have taught the best students, many of whom were considered to be some of the best virtuosi of their day. Founded in 1346, today the *Pietà* is a childcare agency.

into the emotion of this work. The second musical phrase continues the austere sound of the first, now coupled with slightly faster-moving rhythmic figures. This momentum continues in the final section of the movement as a shorter phrase is passed among the strings in a conversational style. The second movement, *Allegro ma poco*, is in a faster tempo and begins with a lilting phrase that is then imitated by the other sections of the ensemble. This movement attempts to break free from the sustained, mournful sound of the first movement. Together, these two contrasting, yet related, movements create a sense of drama, even struggle, relieved only by the final chord.

The vocal works, whether sacred or secular, express strong emotions through many musical techniques including text painting. “**Cessate, omai cessate,**” composed in 1727 or 1728, is a lament over lost love told through two pairs of recitatives and da capo arias. For the first aria, “Ah, ch’infelise semper,” Vivaldi’s interesting orchestration beautifully conveys a sense of nostalgia and longing. Some of the strings play with the bow (*arco*) while the others play the same line of music plucking the strings (*pizzicato*). The result is a unique sound, smooth and flowing with harp-like accents. In the second aria, the voice and strings converge on the same melody at certain text lines such as “Andro d’Acheronte su la near sponda.” This change of musical texture, from voice-plus-accompaniment to unison, draws new attention to the text. In this same aria, the word ‘morire’ (die) is emphasized as well; the second and third syllables are consistently set by Vivaldi using the closest possible interval, the half-step.

Antonio Vivaldi (1678-1741)

“The red-headed priest” (*Il prete rosso*) was ordained in 1703. In 1737 Vivaldi was censured for conduct unbecoming a priest. 19th century legends suggests he stopped in the middle of a Mass to write down a fugue. He composed approximately 770 works during his life.

1703: Began his association with the *Pio Ospedale della Pietà* in Venice; first as a violin master, then as conductor and composer.

1709: Vivaldi met Handel in Venice.

1712: Probably composed the *Stabat Mater*.

1732: *La fida ninfa* premiered.

The selections from Handel’s operas **Giulio Cesare** (1724) and **Giustino** (1727) invoke Fate in different ways. Written for the Royal Academy of Music, *Giulio Cesare* centers on the love between Caesar and Cleopatra set against the backdrop of political struggle. In Act III, Caesar is alone after surviving an attack on his life. He pleads to the heavens for help even as he laments his own fate and worries about the fate of his beloved. Caesar’s despair is evident with the first line of his aria, “Aure, deh, per pietà,” which he begins without orchestral accompaniment. A similar setting is used in the second part of the aria as Caesar yearns for news of Cleopatra. Throughout this aria, a descending melody is a constant reminder of Caesar’s internal suffering.

Fate is the topic of the opera *Giustino*. In this opera, Fortune guides the title

character through ups and downs until he is ultimately named emperor. We first meet Giustino working in the field and longing to trade his plough for a shield. After he falls asleep, Fortune calls to him to follow his destiny. His response is the aria “Se parla nel mio cor,” in which a rising melody and steady rhythmic figure convey Giustino’s confidence. The many flourishes on the words “valor” and “fate” further underscore his willingness to embrace the future.

Like the Sinfonia “al Santo Sepolchro,” Vivaldi’s ***Stabat Mater*** and “**Filiae**

George Frideric Handel (1685-1759)

Baptized as Georg Friedrich Händel, he used different spellings of his name in different countries. He generally used George Frideric Handel in England.

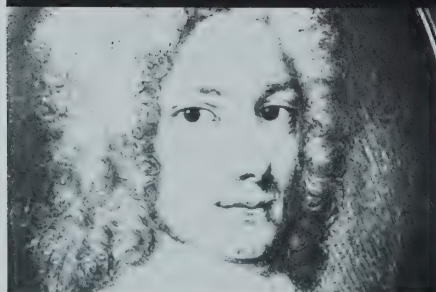
1703: Handel moved to Hamburg, a center for opera at this time.

1705: Handel’s first opera, *Almira*, debuted to great acclaim.

1709: Met Antonio Vivaldi in Venice.

1712: Handel settled in England where he remained for the rest of his life.

1724: *Giulio Cesare* premiered.



maestae Jerusalem” are sacred works for Holy Week. The *Stabat Mater* is a text from the 13th century which was used sporadically in the mass until 1727 when it was officially added to the Roman Catholic liturgy. With his use of minor keys and chromatic lines, Vivaldi’s intimate setting for strings and solo voice reflects the sorrows of Mary at the crucifixion. This work was mostly likely written in 1712 for the *Chiesa della Pace* in Brescia. Interestingly, Vivaldi’s setting can be played with or without the viola part. This is consistent with the ensemble at the *Chiesa della Pace* which had four or five violins, no more than three cellos and basses, but no violas.

The only source for “Filiae maestae Jerusalem” is the autograph manuscript; the paper indicates that the work probably dates from the mid-1710s, a time when Vivaldi composed sacred music for the *Pietà*. Like the *Stabat Mater*, this work is a lament on the death of Christ. It is believed that the three movements (recitative, aria, recitative) originally functioned as an introduction to Vivaldi’s own setting of the *Miserere* (Psalm 50/51), now lost.

Whether sacred or secular, vocal or instrumental, each work on today’s program encapsulates a world of musical expression. Taken as a whole we are offered a unique glimpse into the world of two great composers.

—Teresa M. Neff

Teresa M. Neff, Ph.D. has written and spoken on a wide-range of musical topics. Neff is a speaker for the Boston Lyric Opera and teaches at the Massachusetts Institute of Technology and the Boston Conservatory.

Artist Profiles

Jean-Christophe Spinosi, conductor



Both a conductor and violinist, Jean-Christophe Spinosi founded Ensemble Matheus, with which he has since freely explored the most varied repertoires. He has conducted at many prestigious organizations including Parma Opera, Théâtre des Champs-Élysées, Teatro Reggio da Parma (Italy), Théâtre du

Châtelet, Scottish Chamber Orchestra, and Opéra National de Paris. Spinosi has appeared as soloist and conductor with his ensemble in the major festivals and venues in France and abroad. His recordings have won several international prizes, including the Diapason d'Or, Choc de l'année du Monde de la Musique, Premio internazionale del disco Antonio Vivaldi (Venice), and the BBC Music Magazine Award for 2006. Spinosi was appointed Chevalier des Arts et des Lettres by the French Minister of Culture in 2006, and was awarded 'Best Opera Conductor 2007' by the Académie du disque lyrique. These concerts mark Spinosi's debut with the Handel and Haydn Society.

Andreas Scholl, countertenor



Andreas Scholl performs in the world's leading concert halls and festivals, appearing with the Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, Boston Symphony Orchestra, Royal Concertgebouw Orchestra, Akademie für Alte Musik Berlin, Freiburger Barockorchester, and Münchner

Philharmoniker. In 2005, he was honoured to be the first countertenor to sing at the world famous Last Night of the Proms offering a program of Handel arias with the BBC Symphony Orchestra. Scholl made his operatic debut as Bertarido in Handel's *Rodelinda* for the Glyndebourne Festival Opera. He starred in the title role of Handel's *Giulio Cesare* for Royal Danish Opera, and was the centerpiece of a Lincoln Center New Visions presentation entitled *The Renaissance Muse*. He has released a series of solo recordings, including *Arias for Senesino*, for which he won the 2006 Classical Brit Singer of the Year award. Scholl makes his Handel and Haydn Society debut in these performances.

Handel and Haydn Society Orchestra

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 Jane Starkman
 Julie Leven
 Clayton Hoener
 Krista Buckland Reisner
 Christina Day Martinson
 Danielle Maddon
 Guiomar Turgeon

VIOLIN II

Linda Quan*
Dr. Lee Bradley III Chair
 Susanna Ogata
 Dianne Pettipaw
 Abigail Karr
 Lena Wong
 Etsuko Ishizuka

VIOLA

David Miller*
*Chair funded in memory
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 Laura Jeppesen
 Jenny Stirling
 Barbara Wright

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Sarah Freiberg*
*Candace & William
 Achtmeyer Chair*
 Guy Fishman
 Reinmar Seidler

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Anne Trout*
Amelia Peabody Chair
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Program Texts

Vivaldi: *Cessate, omai cessate*

RECITATIVE

Cessate, omai cessate
rimembranze crudeli d'un affetto tiranno;
già barbare e spietate mi cangiaste
i contenti in un immenso affanno.

Cessate, omai cessate
di lacerarmi il petto, di trafiggermi l'anima,
di toglier al mio cor riposo e calma.

Povero core afflitto e
abbandonato,
se ti toglie la pace un affetto
tiranno,
perché un volto spietato,
un'anima infida la sola
crudeltà pasce ed
annida.

ARIA

Ah, ch'infelice sempre
mi vuol Dorilla ingrata,
ah, sempre più spietata
m'astringe a lagrimar.

Per me non v'è ristoro,
per me non v'è più spene.
E il fier martoro e le mie pene,
solo la morte può consolar.

Ah, ch'infelice sempre, etc.

RECITATIVE

À voi dunque, ricorro orridi specchi,
taciturni orrori, solitari ritiri, ed, ombre
amiche, trà voi porto il mio duolo,
perchè spero dà voi quella pietate,
che'n Dorilla inhumana non
annida.

Vengo, spelonche amate, vengo specchi
graditi, affine meco involto il mio
tormento in voi resti sepolto.

*Cease, henceforth cease,
cruel memories of despotic love;
heartless and pitiless, you have turned
my happiness into immense sorrow.
Cease, henceforth cease
to tear my breast, to pierce my soul,
to rob my heart of peace and calm.
Wretched, injured and forsaken you are,
my heart,
if a tyrannical passion can rob you of
tranquility
because a pitiless countenance,
a faithless soul,
harbors and nurtures nothing but
cruelty.*

*Ah, ungrateful Dorilla
wishes me to remain unhappy;
ah, ever more pitilessly
she forces out my tears.*

*For me there is no remedy,
for me no more hope.
Only death will assuage
my bitter pain and sorrow.*

Ah, ungrateful Dorilla

*So it is to you, gloomy places,
silent horrors, lonely caves and friendly
shades, that I come and bring by grief,
because I hope to obtain from you a pity
that is not to be found in ungrateful
Dorilla.
Beloved caves, I come, I come, welcoming
places, until finally, racked by my pains, I
will bury myself in you.*

(Please, turn page quietly)

ARIA

Nell'orrido albergo, ricetto di
pene,
Potrò il mio tormento sfogare contento,
Potrò ad alta voce chiamare spietata
Dorilla l'ingrata,
morire potrò.

Nell'orrido albergo, etc.

Andrò d'Acheronte sù la nera sponda,
Tingendo quest'onda di
sangue innocente
Gridando vendetta farò,
Ed ombra baccante
vendetta farò.

*In this horrible refuge, sheltering from my
pains,
I shall be able to give vent to my grief,
to call out;
Dorilla, heartless and ungrateful, and to
die.*

In this horrible refuge, etc.

*I'll go to the gloomy banks of Acheron,
staining that stream, with my
blameless blood,
crying for revenge,
and, like the shade of a Bacchante,
I will take my revenge.*

Handel: "Dall'ondoso periglio ... Aure, deh, per pietà" from Giulio Cesare

RECITATIVE

Dall'ondoso periglio
salvo mi porta al lido
il mio propizio fato.
Qui la celeste Parca
non tronca ancor lo stame alla mia vita!
Ma dove andrò?
e chi mi porge aita?
Ove son le mie schiere?
Ove son le legioni, che a tante mie
vittorie il varco apriro?
Solo in queste erme arene
al monarca del mondo errar conviene?

*Saving me from the perilous depths,
my propitious destiny
bore me to the shore.
The celestial Fate
did not yet cut the thread of my life!
But where shall I go?
And who will bring me help?
Where are my troops?
Where are the legions, that paved my
way to so many victories?
Does it befit the ruler of the world
to roam alone upon these desert sands?*

ARIA

Aure, deh, per pietà
spirate al petto mio,
per dar conforto, oh dio!
al mio dolor.
Dite, dov'è, che fa
l'idol del mio sen,
l'amato e dolce ben
di questo cor.
Ma d'ogni intorno i' veggio
sparse d'arme e d'estinti
l'infortunate arene,
segno d'infausto annunzio al fin
sarà.

*Ah, you breezes, pray
fill my breast
and bring comfort, o gods!
to my woe.
Tell me, tell me where
the idol of my heart,
the beloved and sweet treasure
of my life is now and what she is doing.
But everywhere I see
these dismal sands
bestrewn with arms and corpses,
this must be the inauspicious sign of
disaster.*

Handel: “Se parla nel mio cor” from *Giustino*

Se parla nel mio cor,
intrepido valor,
voce è del fato.
Ne degg'io disprezzar,
ma lieto io vo'ascoltar
suono sì grato.

*If audacious courage
speaks to me through my heart,
it is the voice of destiny.
I must not hate it
but instead listen gladly to
such a pleasing sound.*

Vivaldi: *Filiae maestae Jerusalem*

RECITATIVE

Filiae maestae Jerusalem,
en Rex universorum,
Rex vester vulneratus
et spinis coronatus;
ut maculas detergat peccatorum
factus est Rex dolorum.
Ecce moritur vita
in durissima cruce;
ecce videte et non eam
sed nos potius lugete;
at nequis reprobare vestros fletus,
immo lugeant vobiscum
omnia insensata, plorent,
plorent cuncta creata.

*Mournful daughters of Jerusalem,
behold the King of all,
your King wounded
and crowned with thorns;
to clear the stains of sin
He was made the King of sorrows.
Behold He loses his life
On the harsh cross;
behold, see, and grieve not
for the cross, but rather for us;
let no one blame your tears,
no, let all irrational beings
grieve with you
and all creation mourn.*

ARIA

Sileant zephyri,
rigeant prata
unda amata,
frondes, flores non satientur.
Mortuo flumine,
proprio lumine
luna et sol etiam priventur.

*Let the winds be hushed,
let the fields freeze,
the flowers and leaves will not
be drenched with the water they love.
With the river dead
even the moon and the sun
will be deprived of their own light.*

RECITATIVE

Sed tenebris diffusis
obscurantus est sol,
scinditur quoque velum,
ipsa saxa franguntur
et cor nostrum non frangit vis
doloris?
At dum satis non possumus dolere
tu nostri, bone Jesu, miserere.

*But with shadows spread
the sun is darkened,
and the veil is torn,
the very rocks are broken,
and does not the force of grief break our
hearts?
But while we cannot grieve enough,
you, good Jesus, have mercy on us.*

(Please, turn page quietly)

Vivaldi: *Stabat Mater*

Stabat Mater dolorosa

luxta crucem lacrimosa
Dum pendebat Filius.

Cuius animam gementem

Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflicta

Fuit illa benedicta
Mater unigeniti!
Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti.

Quis est homo qui non fleret,

Matrem Christi si videret
In tanto supplicio?

Quis non posset contristari,

Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis

Vidit Iesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

Eia Mater, fons amoris

Me sentire vim
doloris
Fac, ut tecum lugeam.

Fac, ut ardeat cor meum

In amando Christum Deum
Ut sibi compleaceam.

Amen.

*The grieving Mother stood
weeping beside the cross
where her Son was hanging.*

*Through her weeping soul,
compassionate and grieving,
a sword passed.*

*O how sad and afflicted
was that blessed Mother
of the Only-begotten!
For she grieved and sorrowed,
the pious Mother, as she witnessed
the pains of her great Son.*

*Who is he that would not weep
if he saw the Mother of Christ
in such torment?*

*Who could not be sorrowful
to behold the pious Mother
grieving with her Son?*

*For the sins of Mankind
she saw Jesus undergo
torment and the lash.
She saw her dear Son
dying, forsaken,
as He yielded up His spirit.*

*Come then, Mother, fount of love,
make me feel the strength of your
sorrow
so that I may mourn with you.*

*Cause my heart to burn
in loving Christ the Lord,
that I may please Him.*

Amen.

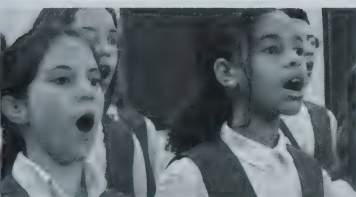
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Symphony No. 7

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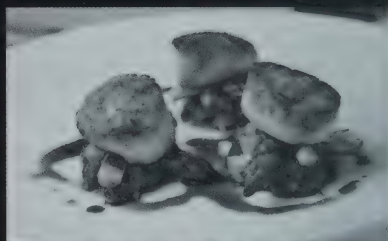
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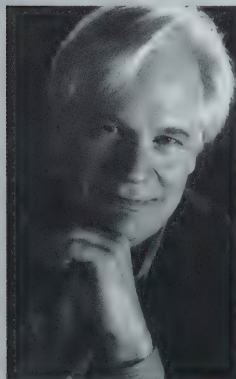
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2009-2010: The Heinrich Schütz Season

November 6th, 8:00 pm – Jordan Hall

Heinrich Schütz: *Musikalische Exequien*

Hugo Distler: *Singet dem Herrn ein neues Lied,*
from Geistliche Chormusik

Arnold Schoenberg: *Friede auf Erden*

J.S. Bach: *Cantata BWV 8, "Liebster Gott, wenn werd ich sterben?"*

January 15th, 8:00 pm – First Church Cambridge

John Harbison: "We do not live to ourselves"
"My little children, let us not love in word"

Heinrich Schütz: *Psalm 116, "Das ist mir lieb"*
Maurice Duruflé: *Requiem*

March 12th, 8:00 pm – Jordan Hall

Claudio Monteverdi: *Laetatus sum; Gloria a 7 voci*

Heinrich Schütz: *motets from Symphoniae sacrae III 1650*
motets from Cantiones sacrae 1625

Francis Poulenc: *Mass in G • Igor Stravinsky:* *Mass*

May 14th, 8:00 pm – Jordan Hall

Heinrich Schütz: *Opus ultimum – Schwanengesang*
Psalm 119; Psalm 100; Deutsches Magnificat

2009 Gala Benefit

Thank you to the many individuals and businesses who helped make the Society's 2009 Gala Benefit: *The Society Ball honoring Debbie First* a success.

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Pre-Concert Conversations: To gain deeper insight and appreciation of your concert experience, Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks take place for all Handel and Haydn Society programs, with the exception of Handel's *Messiah* in December, start one hour prior to the concert and last 30 minutes. At Symphony Hall, these talks will take place in the First Balcony lounge. This season, the series is lead by 2009-2010 HIP Fellow, Teresa Neff. Dr. Neff is an Opera Preview speaker for the Boston Lyric Opera and teaches at the Massachusetts Institute of Technology and Boston Conservatory.

www.handelandhaydn.org: The Handel and Haydn Society website offers detailed information about each concert program including advance program notes, directions to the concert hall, and more. You can also learn about all of the Society's activities such as the Karen S. and George D. Levy Educational Outreach Program.

Boutique: Handel and Haydn is proud to offer a wide range of gift items and recordings featuring the Society as well as guest artists throughout the season. Our Boutique Table is located on the landing near the stage door in the Massachusetts Avenue corridor on the Orchestra level. Handel and Haydn Society CDs are always available from www.handelandhaydn.org or by calling 617 262 1815. Learn more by contacting Rachel Pepperman Taylor at rptaylor@handelandhaydn.org

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For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing. Large print program notes are available in the lobby. Assisted listening devices are available. Please see the head usher for details.

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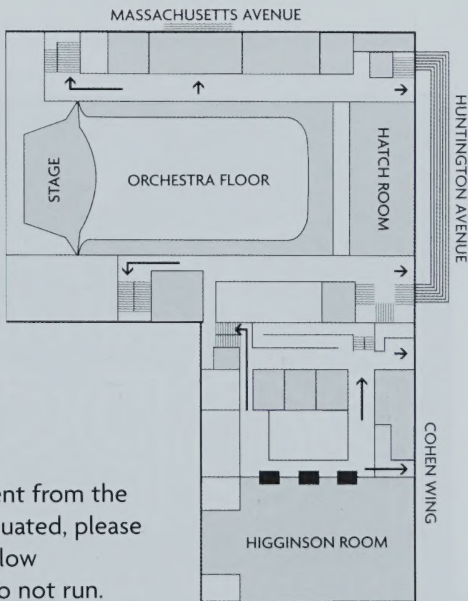
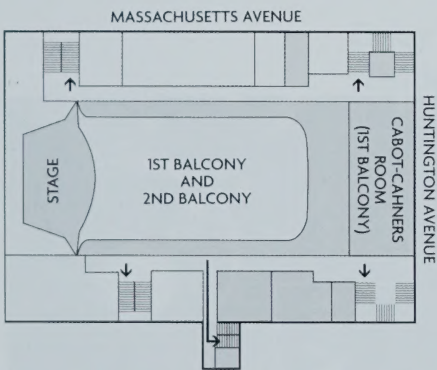
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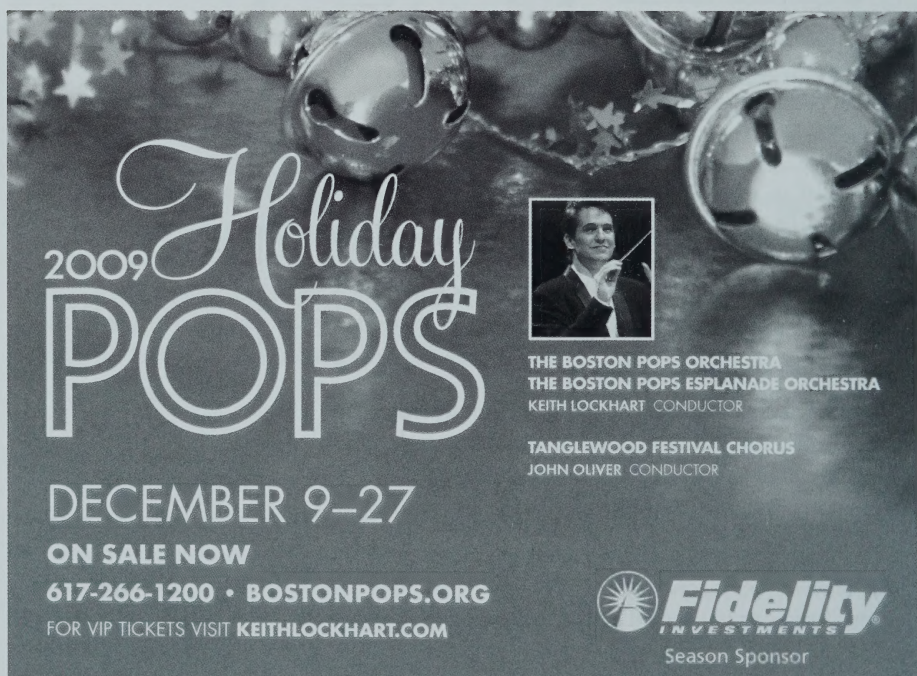
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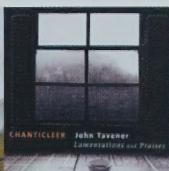
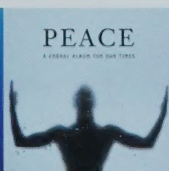
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